Rodale rolls Russian title

Editorial and business-side developments in print media.

A magazine grows in Moscow. The first issue of *Novii Fermer*, a Russian-language agricultural magazine, rolled off the presses in the Soviet Union this month, five months after the death of Rodale Press Chairman Robert Rodale, who championed the project. The every-other-monthly is a joint venture between Emmaus, Pa.-based Rodale and Vneshtorgizdat, the publishing arm of the Soviet Ministry of Foreign Trade. Mr. Rodale was killed last September in a car crash in the Soviet Union while completing arrangements for the magazine's launch. *Novii Fermer's* initial circulation is 50,000. Publisher is Rodale VP Chuck McCullagh. Rodale is also developing a Russian-language edition of *Prevention*.

The late Robert Rodale backed the effort.

Planting a 200-year-old seed. *The Old Farmer's Almanac*—traditionally relying on mail order advertisers—will use its 200th anniversary next year to pitch more national advertising. The annual book of weather forecasts, astronomy charts and recipes is North America's oldest continuously published periodical, says puolisher Yankee Publishing, Dublin, N.H. The *Almanac* is offering advertisers in its 1992 edition category exclusivity and inclusion in a "multimillion-dollar" marketing campaign. Color page rate is $88,500. General Mills' Total cereal has bought the book's back cover. Yankee will increase the *Almanac's* pressrun by 58% to 6.3 million from 4 million copies for the bicentennial edition, available in September.

Repotting an old bloom. *Garden Design* will be repositioned, redesigned and relaunched in March as an upscale exterior design magazine. The American Society of Landscape Architects sold the 9-year-old title last summer to Evergreen Publishing, Westport, Conn. The magazine had been undercapitalized and underpromoted, said Publisher Arthur Loomis. Frequency was increased to every-other-monthly from quarterly in January; the rate base will grow 117% to 65,000 from 30,000 with the March/April issue. Mr. Loomis said that issue will carry a record 54 ad pages, about half from marketers of upscale consumer products and services.

Mature media. More than 300 media outlets including national and regional magazines, newspapers, mailing lists, and radio and TV programs targeting consumers 50 and older are listed in "Senior Media Guide. 1991," published by CD Publications, 8204 Fenton St., Silver Spring, Md. 20910. □

New options and developments in alternative media.

Shop by numbers. Three Southern supermarket chains—Shop-Rite Supermarkets, Publix Supermarkets and Homeland—have agreed to feature Shoppers Calculator.

The solar-powered calculator is attached to a shopping cart handle, with space next to the calculator keypad for retailer and advertiser ads.

ADDvantage Media Group, Tulsa, Okla., markets Shoppers Calculator. Category-exclusive ad packages are based on a four-week cycle and are sold on a chain-by-chain basis or in select markets. Average costs per store per cycle range from $30 to $50, an estimated cost per thousand of 65¢ to 85¢. Participating advertisers include Bama Pies, Coca-Cola Co., Dr Pepper Co. and Pepsi-Cola Co.

Michael's playground. General Mills' Wheaties, CBS/Fox Video Sports and NBA Entertainment have been given the green light to produce "Michael Jordan's Playground," the first sports video to combine original footage with a story line and an exclusive sound track. The video is the sequel to Mr. Jordan's "Come Fly with Me." Wheaties will offer consumers a $2.50 rebate with proof-of-purchase; videos will carry coupons for the cereal. Commercials for Wheaties will appear at the start and end of the video. □

CONSUMER MAGAZINE AD LINAGE

	January 1991	January 1990
■ Auto/cycle/rec. vehicles		
AutoWeek (52X)	78.6	125.0
Automobile Magazine C.	56.3	45.7
Car & Driver C.	96.8	99.2
Car Collector & Car Classics	18.0	21.0
Car Craft	37.4	47.5
Circle Track	55.8	61.4
Cycle	32.6	25.4
Cycle World	29.9	30.4
Dirt Rider	32.0	32.3
Dune Buggies & Hot VWs	72.4	67.1
Easyriders	36.2	24.2
Family Motor Coaching	176.0	191.2
4 Wheel & Off-Road	50.3	61.3
Four Wheeler C.	65.7	65.5
Hot Rod C.	43.0	43.7
Motorcyclist	23.3	18.2
Motor Trend C.	66.6	53.8
Motorhome	73.1	85.4
Rider	24.1	23.1
Road & Track C.	85.0	62.0
Trailer Life	75.6	78.2
Total Group	**1,228.6**	**1,261.4**
% change	**-2.6%**	
■ Boating & yachting		
Boating	104.7	167.0
Chesapeake Bay	20.8	29.3
Cruising World	81.8	96.6
Lakeland Boating (11X)	61.0	81.0
Motor Boating & Sailing	93.2	136.0
Sail	81.0	173.4
Sailing World	29.6	32.7
Trailer Boats (11X)	51.5	73.9
Yachting C.	143.3	191.7
Total Group	**666.6**	**983.6**
% change	**-32.2%**	
■ Civic/fraternal		
Elk (10X)	15.2	16.5
Kiwanis	18.3	25.8
Rotarian	19.7	15.8
V.F.W. (11X)	29.8	29.5
Total Group	**83.0**	**87.6**
% change	**-5.3%**	
■ General		
American Health (10X) C.	31.3	75.2
American Legion	51.9	45.6
Art & Antiques (10X) C.	39.5	56.9
ARTnews (10X)	99.0	120.5
The Atlantic A. C.	50.3	41.7
Bon Appetit A. C.	57.6	57.9
Cable Guide C.	29.2	27.1
Caribbean Travel & Life (6X)	51.7	36.9
Changing Times C.	47.8	47.7
Conde Nast Traveler C.	48.7	57.2
Connoisseur C.	29.3	50.8
Consumers Digest (6X) C.	26.7	21.4
Cooking Light C.	57.0	55.9
Ebony C.	78.3	84.0
Endless Vacation (8X) C.	24.5	37.1
European Travel & Life (10X) C.	53.3	—
Food & Wine C.	34.0	43.1
Golden Years (6X)	32.8	33.4
Gourmet C.	87.5	63.4
Harper's Magazine A. C.	28.5	33.8
Islands (6X)	77.3	51.7
Let's Live	42.0	45.0
Life C.	54.2	58.0
Longevity C.	38.7	—
Mature Outlook (6X) C.	35.9	36.4
Money C.	81.9	85.0
National Geographic C.	17.1	20.6
National Geographic Traveler (6X) C.	32.4	21.7
Natural History C.	28.6	30.8
New Choices C.	22.9	19.7
Prevention C.	32.3	36.3
Reader's Digest A. C.	53.8	59.1
Saturday Evening Post (9X) C.	38.9	—
Smithsonian C.	67.3	79.6
Spin C.	36.6	30.5
Town & Country C.	44.2	89.9
Travel-Holiday C.	21.2	19.3
Travel & Leisure C.	67.1	86.6
Travelhost	1,007.0	1,111.0
Vanity Fair C.	40.5	52.3
Yankee C.	50.8	62.5
Total Group	**2,849.2**	**2,986.0**
% change	**-4.6%**	
■ Home		
Architectural Digest A. C.	82.5	116.9
Better Homes & Gardens C.	56.0	64.6
Columbus Monthly-Homes (4X)	20.6	26.7
Country Life (6X)	60.9	49.8
Country Living C.	52.4	52.5
Family Handyman (10X) A. C.	31.5	23.3
Florida Home & Garden	39.6	55.8
Flower & Garden (6X)	—	50.5
Home C.	21.8	39.5
Horticulture	42.6	47.5
House Beautiful C.	36.0	42.0
House & Garden C.	31.0	49.0
Metropolis	59.5	61.9
Metropolitan Home C.	40.2	61.3
1,001 Home Ideas C.	33.4	43.1
Organic Gardening (9X) C.	45.0	40.3
Phoenix Home/Garden	49.3	56.8
Practical Homeowner (9X) C.	44.4	29.9
San Diego Home/Garden	44.2	57.8
Southern Living C.	68.8	90.5
Sunset Magazine A. C.	69.2	75.9
Workbench (6X)	—	31.3
Total Group	**928.7**	**1,166.8**
% change	**-20.4%**	
■ In-flight & other passenger		
Aboard Group (6X)	40.7	37.7
Alaska Airlines	52.1	69.5
America West Airlines	73.8	81.3
American Way (24X) C.	114.9	110.6
Continental Profiles	35.2	50.8
Delta Sky C.	61.6	63.0
Eastern Review	27.0	33.5
Pan Am Clipper	30.8	37.6
Southwest Spirit	41.3	47.8
Spirit of Aloha	35.9	33.2
TWA Ambassador B.	33.7	—
United Vis 'A Vis	56.3	60.5
US Air Magazine	67.2	56.2
Total Group	**636.7**	**681.7**
% change	**-6.6%**	
■ Men's		
Esquire A. C.	44.8	62.9
Fitnehouse Magazine	96.5	35.9
Gentlemen's Quarterly A. C.	61.8	68.0
M Inc. C.	26.8	35.0
Men's Health (6X)	18.4	—
Muscle & Fitness C.	114.3	98.8
Penthouse A. C.	71.8	56.9
Playboy A. C.	74.7	58.1
Total Group	**471.0**	**415.6**
% change	**13.3%**	
■ Metropolitan		
Aloha (6X)	37.5	45.4
Annapolitan	53.9	87.0
Atlanta	58.4	54.8
Baltimore	38.3	47.1
Boston	78.2	90.7
California C.	29.7	36.8
Chicago	56.5	99.2
Chicago's North Shore	68.5	78.1
Cincinnati	31.9	32.5
Cleveland	21.5	38.9
Columbus Monthly	45.8	58.0
Connecticut	56.2	95.2
D/Magazine	37.2	43.6
Detroit Monthly	51.4	50.6
Grand Rapids	19.3	23.3
Gulf Coast (13X)	82.1	41.2
Honolulu	42.2	50.4
Houston Metropolitan Magazine	63.0	52.8
Inside Chicago (8X)	16.0	18.0
L.A. Style	41.8	53.0
Los Angeles	82.7	120.6
Louisiana Life (6X)	22.7	30.6
Madison	24.0	36.0
Memphis	43.8	47.1
Mid Atlantic Country	41.3	32.5
Milwaukee	44.8	45.0
Minneapolis/St. Paul	80.3	94.1
Minnesota Monthly Magazine	37.2	53.0
New Jersey Monthly	32.5	68.8
New Mexico	100.3	91.3
Ohio	39.8	56.5
Orlando	83.0	103.0
Pacific Northwest	26.4	38.0
Palm Beach Life	57.6	87.0
Palm Springs Life	134.7	170.5
Philadelphia	106.6	127.6
Phoenix	20.8	46.7
Pittsburgh	64.8	45.8
Rhode Island Monthly	60.3	50.0
Sacramento Magazine	65.6	58.7
St. Louis	34.5	39.4
San Diego	85.3	117.8
San Francisco Focus C.	57.0	63.6
Sarasota (10X)	71.0	106.0
South Florida Magazine	74.6	101.6
Texas Monthly C.	101.7	102.3
Ultra	61.7	37.0
Washington-Dossier	22.3	34.3
The Washingtonian	85.3	119.4
Total Group	**2,691.6**	**3,220.5**
% change	**-16.4%**	
■ Music/entertainment		
Audio	90.9	108.4
Dance Magazine	68.2	64.9
Playbill	37.9	39.5
Premiere C.	47.5	59.3
Video Magazine	79.1	81.0
Total Group	**323.6**	**353.1**
% change	**-8.4%**	
■ Outdoor & sport		
Alaska	40.9	35.9
The American Handgunner (6X)	52.0	54.0
American Hunter	18.1	16.5
American Rifleman	22.3	22.5
Bass Master (10X) A. C.	69.4	60.3
Ducks Unlimited (6X)	19.4	24.6
Field & Stream C.	43.3	48.9
Fishing World (6X)	30.3	28.5
Florida Sportsman	102.1	132.5
Golf Digest C.	87.5	103.2
Golf Illustrated C.	45.1	—
Golf Magazine C.	152.7	184.3
Guns	33.0	43.0
Guns & Ammo	29.7	32.0
In-Fisherman (7X)	39.5	47.4
Outdoor Life C.	44.9	50.1
Outside Magazine C.	30.1	30.5
Petersen's Hunting	29.5	29.3
Runner's World (12X) C.	37.6	29.3
Salt Water Sportsman C.	117.4	165.6
Shooting Times	20.9	28.1
Sierra (6X)	45.0	36.0
Ski (8X) A. C.	138.7	116.5
Skiing (7X) A. C.	102.0	79.7
Skin Diver C.	104.9	86.1
Southern Outdoors (9X)	35.4	35.4
Sport Magazine C.	23.4	20.6
Sports Afield C.	64.2	60.0
Surfing	72.2	64.0
Tennis C.	35.6	42.8
Western Outdoors (9X)	18.6	29.9
World Tennis C.	20.0	20.7
Total Group	**1,725.6**	**1,758.2**
% change	**-1.9%**	
■ Photography		
American Photo (6X) C.	42.0	40.6
Petersen's Photographic	21.7	19.8
Popular Photography C.	110.9	100.6
Total Group	**174.6**	**161.0**
% change	**8.4%**	
■ Science/electronic/mech		
Discover C.	30.8	34.2
Home Office Computing C.	40.7	63.1
Omni C.	55.8	43.2
Popular Mechanics C.	44.0	43.7
Popular Science C.	45.3	41.8
Scientific American C.	36.0	37.6
Spectrum C.	55.9	70.3
Total Group	**308.4**	**334.0**
% change	**-7.7%**	
■ Woman/fashion/service		
Cosmopolitan A. C.	100.6	117.3
Elle C.	59.8	64.3
Essence C.	40.9	53.0
Family Circle (17X) A. C.	58.5	61.8
Glamour C.	68.3	64.5
Good Housekeeping A. C.	94.2	76.0
Harper's Bazaar C.	43.0	54.3
Imagen	69.3	51.1
Ladies' Home Journal C.	96.3	83.2
Lear's C.	36.0	49.2
Mademoiselle C.	41.8	54.7
McCall's C.	72.6	55.9
Military Lifestyle (10X)	—	45.7
Mirabella C.	49.9	65.0
New Woman C.	43.6	52.9
Parents Magazine A. C.	77.0	63.9
Redbook C.	55.4	55.8
Savvy C.	43.5	30.1
Self C.	37.0	61.9
Seventeen C.	38.5	53.4
Shape C.	41.8	42.6
Soap Opera Digest (26X) C.	28.5	24.8
Teen Magazine	24.1	28.8
True Story A. C.	32.6	44.1
Victoria C.	35.3	34.6
Vogue C.	91.9	101.9
W Magazine (26X) C.	50.8	69.3
Weight Watchers C.	25.2	34.3
Woman's Day (15X) A. C.	57.4	74.7
Workbasket	—	23.3
Working Mother C.	45.0	44.5
Working Woman C.	64.8	87.6
Total Group	**1,623.6**	**1,824.5**
% change	**-11.0%**	
■ Youth		
Boys' Life C.	14.5	19.0
Campus Life (10X)	59.0	47.0
Total Group	**73.5**	**66.0**
% change	**11.5%**	
■ Business/national		
Barron's	93.8	119.2
Black Enterprise C.	37.2	48.3
Business Week (52X) A. C.	163.9	179.0
Economist (52X) C.	129.5	175.0
Entrepreneur C.	216.4	221.0
Financial World (26X) C.	31.4	73.9
Forbes (26X) C.	223.5	247.2
Fortune (26X) C.	95.7	147.2
Frequent Flyer	40.7	32.0
Futures	33.3	37.0
Inc. Magazine C.	76.1	76.4
Industry Week (23X) A.	52.0	88.7
Nation's Business (12X) A. C.	31.0	26.9
Success C.	75.3	—
Total Group	**1,299.9**	**1,471.8**
% change	**-11.7%**	
■ Business/regional		
Business First of Columbus (52X)	62.1	71.7
Bus. Jrnl.-Milwaukee	98.9	167.6
Bus. Jrnl.-Sacramento	62.6	69.6
Bus. North Carolina	24.3	25.0
Capital Dist. Business Review (52X)	51.3	58.8
Caribbean Business	64.6	49.2
Corporate Rpt. Minnesota	46.4	52.4
Crain's Chicago Bus. (52X)	62.1	100.7
Crain's Cleveland Bus. (52X)	42.3	56.0
Crain's Detroit Bus. (52X)	58.7	76.2
Crain's New York Bus. (52X)	43.5	43.0
Florida Trend (13X)	35.2	42.3
Georgia Trend	24.3	31.8
Grand Rapids Business Journal	41.2	47.9
Hawaii Business	37.0	41.5
Houston Bus. Jrnl. (52X)	76.6	62.0
Indianapolis Bus. Jrnl. (52X)	81.1	118.0
Nashville Business & Lifestyle B.	21.1	—
New England Bus. (12X) A.	13.8	31.0
New Orleans City Bus.	51.4	52.6
Pacific Bus. News (52X)	87.3	87.0
Philadelphia Business Journal	73.3	114.5
Pittsburgh Bus. Times (52X)	44.8	132.8
Providence Business News	67.3	62.6
Regardie's-Washington (8X)	70.0	122.0
St. Louis Bus. Jrnl. (52X)	88.2	90.0
Warfield's Monthly Baltimore	44.5	58.3
Total Group	**1,453.0**	**1,864.5**
% change	**-22.1%**	
■ National Sunday mags		
Parade (52X) C.	59.1	50.2
USA Weekend (52X) C.	45.0	52.4
Vista Magazine (52X)	7.1	10.6
Total Group	**111.2**	**113.2**
% change	**-1.8%**	
■ Newspaper Sunday magazine		
Boston Globe	93.9	145.5
Chicago Tribune	97.3	78.1
Cleveland Plain Dealer	22.2	32.7
The Dallas Morning News	25.8	37.6
Detroit Free Press	27.0	26.0
L.A. Times C.	38.9	44.9
Louisville Courier-Jrnl.	18.0	18.0
New York Times Magazine C.	127.5	170.3
Seattle Times	35.0	55.0
St. Louis Post Dispatch	60.7	59.0
Toledo Blade Magazine	23.3	20.3
Washington Post	62.2	74.8
Total Group	**631.8**	**762.2**
% change	**-17.1%**	
■ Weeklies/bi-weeklies		
The Advocate (26X)	205.3	169.7
Army Times Military Group:		
Air Force Times (52X)	110.3	145.9
Army Times (52X)	108.4	138.9
Navy Times (52X)	121.1	153.9
Capper's (26X)	42.7	47.2
Commonweal (22X)	8.7	7.8
Golf World (41X)	147.3	156.1
Grit (52X) A.	39.6	40.3
Jet (52X) C.	71.5	76.0
National Journal (50X) C.	34.0	34.5
National Review (25X)	25.6	14.3
New Republic (48X)	31.0	41.2
New York Magazine (50X) C.	124.1	147.7
New Yorker C.	89.7	137.0
Newsweek (52X) A. C.	100.4	107.7
People (51X) C.	187.9	140.0
Rolling Stone (25X) C.	79.8	79.9
Sporting News (52X) C.	25.4	32.1
Sports Illustrated (52X) A. C.	129.9	120.6
Time (52X) A. C.	165.0	158.8
TV Guide (52X) A. C.	227.6	253.0
US Magazine (26X) C.	19.9	29.8
U.S. News & World Report (50X) A. C.	83.2	86.4
Total Group	**2,178.3**	**2,318.7**
% change	**-6.1%**	

NOTES: Linage is given in paid ad pages. (X) represents the number of times published each year; publications are monthly unless otherwise specified. A. Sectional linage included but prorated to circulation of regional editions. B. Incomplete report not included in group total and % change. C. Figures supplied by Publishers Information Bureau. All other figures are supplied by the magazines. *Ad Age* makes no attempt to verify figures and is not responsible for inconsistencies or errors. Compiled by Kathy Welyki.

ADREVIEW

Excedrin pounds home message for its Aspirin Free medication

(Rating:★ ★ ½)

By Bob Garfield

Garfield

The new TV spot for Aspirin Free Excedrin sets you reeling in the first 6 sickening seconds, beginning with an oblique overhead shot of a young woman at her computer in the cluttered corner of her in-home office.

Next is a close-up of her leaning back, eyes closed, massaging her neck. She looks beat, and no wonder. The place is a wreck, there's an electrical storm going on and the amplified ambient sound is a rasp on raw nerves: thundering thunder, clicking keyboard, beeping computer and the particularly petulant thrumming of the printer.

The third shot takes the computer's onscreen spreadsheet figures and the lady's enervated reflection in and out of focus. Through the monitor glass darkly, as the phosphorous green figures fuzz out, we see her eyes close. Cut to a side view: She's bending forward, rubbing her face and sweeping back her hair.

This is not a happy lady, and I ain't feeling too good myself. If Ronald McDonald tries to make you hungry, this spot from DDB Needham Worldwide, New York, goes the clown one better. It makes you dizzy and cranky *this instant*.

Husband (at the doorway): "How's your headache?"

Wife (bemused): "I'm sorry. What'd you say?"

Husband: "I said, How's your headache?"

Wife (with some irritation): "How did you know I have a headache?"

Husband: "Maybe you should lie down."

Wife (more insistently): "How did you know I have a headache?!"

Husband (gently): "Honey, it shows."

Voice-over: "For a headache so bad it shows, take Aspirin Free Excedrin."

Wife: "Aspirin FREE Excedrin?"

Husband: "Aspirin free. It works."

Voice-over: "Aspirin-free relief, for a headache so bad it shows."

Wife (looking at her compact mirror, sighing and smiling with relief): "Ohhhhh. That's more like it."

I'll say. The spot is over, and these refugees from "thirtysomething" are out of our face. This jarringly genuine slice of yuppie life, this mundane moment of dramatic tension, this Michael-and-Hope-like glimpse at minor spousal confrontation is over. Much like viewing "thirtysomething," in fact, our morbid fascination with real-life demicrisis collides with our desire for escape from such quotidian stress—only in this case, the desire for escape wins.

Which, oddly enough, may be this commercial's strength. If its oppressive verisimilitude and crushing peevishness cause us in life's overwrought moments to think of Aspirin Free Excedrin, Bristol-Myers Squibb Co. is way ahead of the game. More's the pity.

Bully for evocative advertising, but in the end, this is just another disingenuous painkiller ad.

Historically, the relentless striving for differentiation among branded analgesics has produced some of marketing's darkest hours, and we have yet fully to see the light. The brazen invention of phony miracle ingredients and the malignantly deceptive mutation of language, yes, have largely vanished—only to be replaced by a maddening conspiracy of silence. Bufferin and Excedrin, Advil and Nuprin, Anacin and Arthritis Pain Formula—even the sainted Tylenol—all perpetuate consumer confusion by nondisclosure of their prosaic contents.

What promises to be a penetrating look at a penetrating headache for Aspirin Free Excedrin ultimately is just another painkiller commercial.

"Strong medicine for pain" and similar copy may be true, but it purposely obscures the central fact: these expensive brands are aspirin, acetaminophen or ibuprofen, one and all. The lengths to which all entrants go to promote brand identity at the expense of pharmaceutical candor are discomfiting indeed.

Of course, this is the classic dilemma of marketing a commodity product, to which patent medicines are no less invulnerable than, say, Green Giant. Both need to communicate heritage and intangible national-brand dependability to compete against identical, lower-price house brands.

But there's a big difference between drugs and frozen peas.

In the confluence of our magnificent free market with the imperative of public health, we've come not very far from the snake oil salesman. This is the intractable, sick headache of national advertising . . . a headache so bad it shows. □

The rating system uses four stars to represent excellent, three for notable, two for mediocre and one for pathetic.

Nike bashers

(Continued from Page 3)

Deutsch, who added that neither his agency nor his client, a division of Jack Schwartz Shoes, has had any reaction from Nike. "There's nothing disparaging we're doing beyond what a Coke/Pepsi would do."

"It reminds me of how RC cola always wanted to get in the way of Pepsi and Coke," Reebok VP-Marketing Services David Ropes said of the British Knights campaign.

British Knights plans to add new executions in the fall to the campaign that will run nationally on Fox Broadcasting Co. and cable's MTV: Music Television and regionally on two of the Big 3 networks.

Nike, which holds 28.4% of the market, traditionally uses its roster of star athletes to convey a pure performance message in its advertising. Its latest campaign, for the Air 180 running shoe, draws on that sports heritage.

The current spate of Nike bashing has been fraught with network rejections and potential legal action.

A Nike source said the company had considered taking legal action against Reebok for the unauthorized use of the names of Nike's athlete/presenters. The Reebok ads feature that brand's athlete/endorsers advising Nike athlete/endorsers, by first name only, to "Pump up and air out."

Instead, Nike for now is betting that the Reebok effort will alienate consumers, as did the previous ill-fated "U.B.U." campaign and bungee-jumper TV spot.

But, said Reebok's Mr. Ropes, "the retailer is loving [the new campaign] and the consumer is loving it. It's making a hell of an impact."

Lois/GGK, New York, created the "Pump up and air out" spots.

Reebok's marketing budget will rise to $100 million this year with ad spending increasing to $70 million, up 40% over last year, Mr. Ropes said. Nike spends about $100 million annually on advertising, via Wieden & Kennedy, Portland, Ore.

In addition to Nike's concern about the Reebok ads, CBS-TV rejected both L.A. Gear's and Asics' "hot air" spots as unfairly disparaging Nike (AA, Feb. 4).

Asics first used the line last summer in a spot that ended, "Anything more is a lot of hot air." ABC refused to air the spot.

On last month's Super Bowl telecast, however, ABC accepted L.A. Gear's commercial for its new Catapult shoe, in which basketball star Karl Malone says, "Everything else is just hot air."

In a statement, Asics said it's asking for compensation from ABC for keeping its spot off the air all that time and now accepting a spot that says almost the same thing. The company is also considering action against L.A. Gear for allegedly copying its tagline, said Nancy Larsen, Asics director of public relations.

Bozell, Los Angeles, handles Asics; BBDO Worldwide created the Catapult ads.

Asics' newest spot, breaking early next month, eschews competitive claims and focuses instead on a humorous dialogue between Isiah Thomas of the Detroit Pistons and his mother.

Not everyone is taking up the cudgel against Nike these days.

Adidas and Converse, the No. 4 and No. 5 players in the market, respectively, are also taking the high road.

Adidas in March will break a new campaign for its Equipment line focusing on the basics of sports (AA, Feb. 18).

Converse will spend $22 million this year on advertising carrying the theme, "It's what's inside that counts." TV spots created by Ingalls, Quinn & Johnson, Boston, feature National Basketball Association stars Larry Bird, Magic Johnson and Bernard King and Boston rock band the Bostones.

"We need to focus on ourselves," said Gordon Tucker, Converse's senior VP-marketing. "I don't see the value of Nike bashing at this point." □

Fritos

(Continued from Page 3)

show teens in situations where they have pent-up hunger and Fritos provides the solution. Ads are themed "Muncha buncha Fritos right now," the "right now" giving a sense of urgency to the well-known tagline developed in the late '60s by former Fritos agency Young & Rubicam, New York.

In one spot, two boys in a classroom are being taunted by friends outside, enjoying bags of Fritos. The boys find a way to get out of the classroom to get to the Fritos.

In the other commercial, the same two boys are shown in a school bus.

When Non-Stop Nacho Cheese Fritos roll out, the introduction will be backed by two :30 radio spots and a tag at the end of the TV spots.

Heavy in-store sampling is part of the program.

"The interesting thing is that Fritos has very little direct competition," Mr. O'Leary said. "But there is more variety in the category than ever before, and that's where Fritos needs to interact. Our challenge will be to retain our loyal consumers and continue to gain share with an up-and-coming younger consumer." □

ADWATCH

Auto ads show January spark

Automobile advertising in general ranked first in *Advertising Age's* monthly survey of advertising awareness, marking its second month in the top spot. Pepsi-Cola was second in the January poll, with the Gulf War coming in third. Heavy new coverage of the war prompted consumers to rank it third in advertising awareness. Awareness is measured by a telephone survey of 1,000 adults who are asked to list advertising that comes to mind from all advertising that is seen, heard or read in the past 30 days. Margin of error is plus or minus 3.1%.

Rank 1/91	12/90	Advertiser	Agency
1	1	Automobiles (general)	Various
2	5*	Pepsi-Cola	BBDO Worldwide
3	-	Persian Gulf War/crisis	
4	7*	Coke/Coca-Cola	McCann-Erickson Worldwide
5	5*	Budweiser/Bud Light	D'Arcy Masius Benton & Bowles/-DDB Needham Worldwide
6*	-	Nike	Wieden & Kennedy
6*	3	Chevrolet	Lintas: Campbell-Ewald
8	4	McDonald's	Leo Burnett USA
9	10*	AT&T	N W Ayer/Young & Rubicam/-McCann-Erickson Worldwide/-Ogilvy & Mather
10*	9	Energizer	Chiat/Day/Mojo
10*	2	Ford	J. Walter Thompson USA

* Indicates tie. Source: Gallup Organization

KIMBERLY MART

NOTE

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March 4, 1991

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LAST MINUTE NEWS

BBDO quits L.A. Gear

LOS ANGELES—BBDO Worldwide last week resigned the creative portion of L.A. Gear's $68 million advertising and promotion account just nine weeks and one Super Bowl spot after winning the business. Agency executives said they quit because L.A. Gear wouldn't pursue a new creative style and re-edited the Catapult shoe commercial that aired during the Super Bowl. The re-editing added the line, "Everything else is just hot air," and BBDO said L.A. Gear had been warned competitor Asics had used a similar line. L.A. Gear Exec VP Sandy Saemann said the company was shocked by the resignation and had exercised its prerogative to override some BBDO creative decisions. It's likely L.A. Gear will return to producing all its creative work in-house; Vitt Media buys media.

Wella to merge accounts

DARMSTEDT, Germany—Haircare giant Wella AG is close to picking an international agency to handle its consolidated $53 million pan-European advertising account, agency sources said. Contenders are BBDO Worldwide, TBWA Worldwide and Frankfurt agency Die Gruppe, Wella's main agency in Germany, the sources said. The move is expected to be gradual, not resulting in the immediate firing of local agencies Wella now uses in Europe, including Butterfield Day De-

(Continued on Page 8)

INSIDE

"Creativity"
An *Ad Age* supplement that you have to ask for to get.

Some readers get "Creativity," which starts after Page 26. If you don't, call 1-800-678-9595 and ask for *Ad Age* circulation.

Military launches ads

By Steven W. Colford

GULF CRISIS

WASHINGTON—The U.S. Army, armed with new creative that plays to swelling patriotism, is returning to network TV advertising less than 72 hours after President Bush ordered a cease-fire in Operation Desert Storm. The first ads were scheduled to run this past weekend.

The U.S. Marine Corps also was scheduled for a weekend resumption of paid network TV advertising, with new creative as well as a reworked commercial modified to take into account the pro-U.S. sentiment stoked by the Persian Gulf War.

The army ads "are patriotic in nature to reinforce the confidence that the American people feel in the Army today," said Col. John Myers, director of advertising and publicity at the U.S. Army Recruiting Command. The Army decided to get back on TV soon after President Bush's national address Feb. 27, he said.

The new 30-second spot, titled "Count on Me," consists of "quick cuts of soldiers in the field" with an accompanying song that

(Continued on Page 47)

The U.S. Army taps into heightened patriotism with a new spot titled "Count on Me."

Recession still the enemy

Wary marketers, media uncertain if peace means prosperity

An Advertising Age roundup

The decisive U.S.-led victory in the Persian Gulf War has left marketers puzzling over whether renewed patriotism and confidence will translate into an economic upturn.

An *Advertising Age* survey of marketers, media and agencies last week revealed few immediate plans to dramatically shift gears

■ Travel industry sees pent-up demand, jumps into advertising—P. 48

or boost ad spending as a result of the war's end, except for the travel industry.

U.S. automakers, the largest advertisers, are optimistic the end of the war will lead to a rebound in sales, though predictions vary on how quickly the industry will recover from its worst slump in a decade.

"Dealers tell us business is getting better," said Mark Hutchins, general sales manager for Ford Motor Co.'s Lincoln-Mercury Division.

In the past few weeks, he said, showroom traffic has been up 30% to 40% from the November-December depths.

Ford economists are predicting a gradual rise in industry sales starting in May or June, but Mr. Hutchins said he believes the comeback could be quicker.

"When our fellows and gals come back home, this whole country is going to have a good feeling and I think it's going to bode well," he said.

Underlying economic problems, however, could undermine the positive feelings, said Theodor Cunningham, exec VP-sales and marketing at Chrysler Corp.

"You've got an airline industry that's really sick and a car industry that had a terrible fourth quarter. . . . You've got a banking industry under some extreme pressure," Mr. Cunningham said. "I think there's an awful lot that's got to be done

(Continued on Page 46)

Kuwait shops gearing up

By Laurel Wentz

The liberation of Kuwait last week by U.S.-led forces is liberating another group: ad agencies.

"We're in a celebratory mood," said Ramzi Raad, exec VP of Dubai-based Intermarkets Advertising, a Middle East ad group.

■ Could Iraq be the next hot ad market?—P. 48

Mr. Raad said his group definitely plans to reopen Intermarkets Kuwait, but the first priority is finding out if the half-dozen staffers, including some top executives, who stayed in Kuwait are safe.

Since the Iraqi invasion, he's been sending weekly fax reports to clients such as Procter & Gamble Co., Nissan Motor Co. and Citizen watches.

"We've never stopped updating our [multinational] clients outside the area that the situation will get back to normal and there will be a Kuwait again," Mr. Raad said.

He predicted the first advertising opportunities in Kuwait will be in newspapers and magazines because Kuwaiti publishing companies have been operating in exile and can resume publication without difficulty.

"I suspect the TV station was hit during hostilities," he said. "It will take some time to get back to normal."

Mr. Raad said local advertisers ran page ads in Persian Gulf newspapers Feb. 28 congratulating the Kuwaitis on their victory.

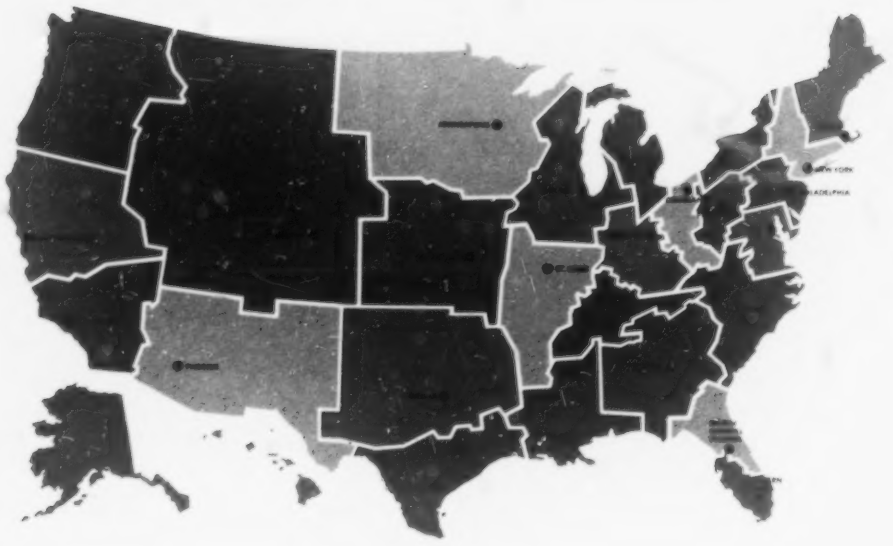
Meanwhile, some marketers are already starting to look at disrupted launches and ad campaigns.

Chrysler Corp. had scheduled a pan-Gulf launch of Dodge passenger cars and

(Continued on Page 48)

Sears' Visa card primed P. 3 ▪ **Private-label cereals surge** P. 4 ▪ **Langstaff out at BK** P. 6

NOT SINCE THE CIVIL WAR HAS THE COUNTRY BEEN THIS DIVIDED.



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NEWS SUMMARY

■ **U.S. military services** have resumed recruitment advertising, using new patriotic themes. 1

■ **The recession** remains a primary concern of marketers, with travel companies among the few planning significant ad boosts following the Persian Gulf War victory. 1

■ **Kuwait-based agencies** and media are already planning a return to that newly liberated country. 1

■ **Sears** will use heavy direct mailing, along with spot TV and print, to introduce Prime Option Visa credit cards. 3

■ **Rupert Murdoch's News Corp.** may sell its U.S. magazine properties, except for *TV Guide* 3

■ **TV infomercials** are losing popularity because of lower sales and unfavorable publicity. 3

■ **Toys "R" Us** will promote its new low-price marketing strategy with ads advising shoppers to "Check it out." 4

■ **Ford Motor Co.** plans a $60 million ad campaign for Ford Crown Victoria and Lincoln-Mercury Grand Marquis. 4

■ **Private-label cereals** are showing the fastest growth in the ready-to-eat category. 4

■ **Ogilvy & Mather's** former Chicago office head, Bruce Beach, charges he's owed $1 million severance. 6

■ **American Association** of Advertising Agencies advised agencies to adopt a policy of "sequential liability" for media contracts, rather than sole agency liability. 6

■ **Gary Langstaff** resigned as exec VP-brand strategy of Burger King Corp. 6

■ **Backer Spielvogel Bates** is dropping the longtime Bates phrase, Unique Selling Proposition, in its new image campaign that will stress brand building. 6

■ **Nestle USA** has reorganized its 15 food and beverage companies into six newly formed units. 8

■ **Agency media departments** are gaining prominence and more responsibilities as media buying becomes more complex and clients press for more efficent media buys. 12

■ **Leo Burnett Co.,** in a reorganization of its marketing services unit, has added an event marketing arm. 27

■ **Movie theater chains** are testing a variety of marketing methods, including cross-promotions with advertisers, to boost attendance and establish the theater's "brand." 43

■ **Popeyes** Famous Fried Chicken & Biscuits chain stresses its New Orleans heritage in a new ad campaign. 43

■ **Family-oriented magazines** are under development by *U.S. News & World Report*, Meredith Corp. and Time Warner. 45

■ **Dow Jones & Co.** is pushing ahead with expansion plans despite losing out to NBC in its joint bid, along with Group W, to buy Financial News Network's assets. 45

■ **TV's upfront marketplace** is looking brighter; NBC said it will scrap its controversial guarantee policy. 46

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LETTERS

Attack our own problems

I found Rance Crain's column, "War to make for better plowshares" (AA, Feb. 14), thoroughly repulsive.

Yes, war brings out many things. But I certainly don't think the two issues he chose to focus on—our national manufacturing potential and our consumer rights—are among the top hundred.

First of all, look into our past and you'll see that the only thing consumers really think about after a war is making babies.

Secondly, he's probably among the few who would have the audacity to say, "Gee, if American missiles work so well, why can't American cars?"

It seems to me he has a hard time admitting, or accepting, that the military is our No. 1 product. And being that you can't defend a country with fancy cars and VCRs, it seems most of us—at least those of us who matter—welcome this technological trade-off.

As for his attack on the press, does telling us about what has happened (not what will happen) or about opposing viewpoints threaten our military effort?

I only wish we would attack our own problems with as much enthusiasm as we're attacking Iraq.

Laurie Seltzer
New York

College days

I enjoyed James Brady's college days column (AA, Jan. 21) and agree with its sentiments. I worked all the way through college (and part of high school) and suffered no illness of the body or spirit.

In the column, though, Brady indicates that Harry Blair went into Normandie during World War II. I'm sure he landed at Normandy, unless, of course, the grand ocean liner was moored nearby.

Wes Hasden
Assistant to the publisher
Chattanooga (Tenn.) *Times*

The college days piece illustrates exactly how today's teenagers and young adults view a college education—as a God-given right rather than a commodity that should be purchased or earned by the individual. I guess Brady hit on a nerve with me, because I also worked my way through school. However, rather than "building my character" or helping me "appreciate it more" (I heard those lines a thousand times from my parents and friends), working my way through school made me somewhat bitter—bitter because my long hours affected my grade point, bitter because my sorority sisters seemed to have it so much easier, bitter I guess even at today's personnel directors who take college degrees for granted and forget that those degrees aren't available to everyone.

So, yes, I can relate to Brady's wonderment toward Kelly's cries of "Poor me." People like that should get off their lazy butts and earn their way. Geez, he should be grateful that he was only looking at a thousand dollars in expenses—that's an easy summer job's worth of wages, if you ask me.

Mary Ryan
St. Louis

I am dismayed by Mr. Brady's apparent outrage that this student receives a $250 scholarship and another grant for an unspecified amount. . . . He does not have a part-time job but spends his leisure time working on the *Black Exchange*, a campus magazine. What is so terrible about this? . . . I'd rather have him getting experience working on a student publication than making $5 an hour working at a fast-food restaurant. Which do you think will give him the more valuable, marketable experience he'll need in the real world?

With all the money spent on various programs in this country, I certainly don't resent it if my tax dollars go toward scholarships such as these.

Lois Marshall
San Francisco

Void where exhibited

Before Bob Garfield reviews the current Cadillac Leasing TV spot, may I nominate it for the "Mouse Type of the Year Award"?

This network :30 has, according to my count, 115 words of legal disclaimers which take up the lower half of the screen and four frame changes! Add to this another 18 words of supers over pretty basic stock footage and an announcer voice-over and you watch this thing and wonder, "What the hell was that?"

I had this gem on tape, so I had the disclaimers transcribed:

A. You must take delivery out of dealer stock. First month's lease payment of $499, plus $500 refundable security deposit for a total of $999 due at lease signing.

B. Other fees may be applicable at lease signing including GMAC acquisition fee, tax, license, title fees and insurance. Example assumed a dealer fixed capitalized cost reduction of $3,630.

C. Mileage charge of 10 cents per mile over 45,000. Payments may be slightly higher in Alabama, Arkansas, Oklahoma, Texas and Virginia. Lessee pays for excessive wear and use. GMAC must approve lease.

D. Example Sedan de Ville: $32,191 MRSP, includes destination charge. Option to purchase at lease end for $15,591. See your participating dealer for qualification details. Total of payments is $17,964.

C'mon Cadillac—show some real Cadillac Style and give your advertising back to your copywriters and not your attorneys!

Woody Woodruff
President
The Advertising Company
Fort Wayne, Ind.

FREEZE FRAME

"A little heavy on the self-promotion, Betsy, but the stripes are a nice touch."

Bill Whitehead

Eliminate political ads

While Ron Kaatz's plan to clean up candidates' commercials (Forum, AA, Feb. 4) has merit, it doesn't go far enough. Why not eliminate political ads on TV altogether? Give each candidate an hour and a half of prime time to be used in half-hour segments any time he/she chooses before the election.

To compare political ads with those of beer, fast-food or automotive companies is doing a disservice to beer, fast-food and automotive companies who are far more respectful of the intelligence of the public than the people behind political campaigns.

Steven Dalen
Creative Entertainment Industries
Pismo Beach, Calif.

Advertising Age *reserves the right to edit letters for space and/or clarity. Address letters to* Advertising Age, *Viewpoint Editor, 220 E. 42nd St., New York 10017.*

CORRECTIONS & CLARIFICATIONS

■ Sony Corp. of America's search for a new agency for its hardware division won't affect Burkhardt & Christy, New York, which continues as agency for Sony's Magnetic Products division (AA, Feb. 18, P. 8).

■ *New Woman* reported a circulation of 1,340,540, down 3.6% for the six months ended Dec. 31, according to the Audit Bureau of Circulations. The magazine, the nation's 53rd-largest, wasn't included in a list of 200 top U.S. magazines (AA, Feb. 18, P. 37), due to a computer programming error by Audit Bureau.

■ The Council of Economic Priorities has revised its "Shopping for a Better World" ranking for Fantastic Foods, removing it from the low-grade listing. DataWatch cited a CEP study that was released before the Fantastic Foods upgrading (AA, Feb. 11, P. 46). □

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Bernbach

(Continued from Page 20)

present—wanted to talk about what had happened and their own theories of why. Especially to an old insider. It was a time of white hot fury that could not long be sustained. I tried to catch it, on tape, at its peak, over the weeks that followed.

As I went on gathering material on the collapse, my Bernbach file folders grew fatter, and spilt over into subdivisions, which in turn pushed out into new folders.

The story I had set out to research—for all its sensational disclosures—began to seem less compelling than the portrait building in my files. Who, in a year or two, would care about those last few years of betrayals and money grabs? The players in the final act would not long be remembered.

On the other hand, the advertising world would always remember Bill Bernbach.

• • • •

Ned Doyle to the contrary, everything pointed to a biography of Bernbach. Everything except my heart. I copied out the words of Katherine Anne Porter's biographer, who wrote of being emotionally disconcerted by "the uneasy sense, inhibiting rigorous investigation, that the revelations about her life constituted some cruel kind of exposure."

I supposed that Bernbach's spirit rested content with the final portrait of his legendary self. No one knew better than I how watchful he had been of his image. He kept its care entirely in his own hands. He dealt with the press as he chose. I handled the agency's public relations, not his, and my efforts to coordinate the two were not encouraged. He would pick up the phone and call *The New York Times* or *Advertising Age* and speak his mind on a sticky agency story, whatever PR strategy we'd hammered out with clients and lawyers. So, messy moments resulted for the agency posture. (The press, flattered by his calls, admired him more than ever.) So, we pulled our hair. It *was* his agency. And wasn't he the master in the art of communication?

And it *was* his image. And he seemed to have very firm ideas about what it should—and should not—encompass. He would talk to an interviewer with joyous excitement about advertising, about the art of persuasion. But an icy blue stare would cut off any attempts by the writer to get behind the ideas, to the man himself. Even a question about his work habits was over the line to Bernbach. If such reactions struck me as excessive, I quickly learned to accommodate to them. He'd attained legendary status long before I came on the scene. He'd achieved that while relentlessly guarding his privacy. I might dare to "take him on" in some areas, but not in his determination to keep the "personal" from spilling into the press.

Yet one could never be sure just where Bernbach drew his lines. For example: As his 65th birthday approached, I proposed a gathering of all of Bernbach's creative offspring, past and present, the most remarkable collection of talent in advertising history. I could imagine no greater tribute. Nor a more powerful visualization of Bernbach's dominant impact on the industry.

Immediately, his closest associates assured me that Bernbach would never agree to inviting former DDB art directors and copywriters. What? Why not? Eyes rolled incredulously at my density. Surely I was aware of Bernbach's unforgiving feelings towards those of his people who had taken jobs with competitors, or started their own agencies. I'd better leave it alone, they warned. I couldn't, so strongly did I feel about my proposal. I took it to Bernbach, who unhesitatingly approved—although he crossed a few names off the list I'd drawn up. The resulting event, a triumphant celebration, deserves a place of its own in this story, illuminating an unexpected passage in the fathers-and-sons saga of Bernbach's life.

The experience taught me that his closest associates had no more idea than I had of Bernbach's "off-limits." Yet that didn't stop them from trying hard to protect him. From . . . what? □

(To be continued)